THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: microfiche edition: Estate of Curt Valentin and Chadwyck-Healey Ltd, 1976.

Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

Paul Klee

New York · Buchholz Gallery. 78 N.

PAUL KLEE

EXHIBITION
OCTOBER 9 TO
NOVEMBER 2,
1940

BUCHHOLZ GALLERY
CURT VALENTIN
WILLARD GALLERY
MARIAN WILLARD
32 East 57 Street, New York

CHRONOLOGY

1879	Born near Berne, Switzerland. Father a Bavarian music teacher and conductor. Mother of southern French stock
1898	To Munich. Studied drawing at the Knirr school and at the Academy under Stuck
1901	To Italy
1903–06	With parents in Berne. Trips to Berlin, Munich, Paris
1906	Settled in Munich where he lived until the war
1908–11	Came to admire van Gogh, Cézanne, and especially Matisse
1912	Formed with Kandinsky, Franz Marc, and August Macke the group called the Blaue Reiter
1912–13	Paris. Knew Apollinaire, Picasso, and Delaunay
1914	Tunis
1915–19	The War
1920	Professor at the Bauhaus Academy, Weimar
1924	First one-man exhibition, New York, Société Anonyme
1926	Moved with the Bauhaus to Dessau. Formed with Feininger, Jawlensky, and Kandinsky the group called the Blue Four which exhibited in Germany and America
1928	Visit to Egypt. First one-man show in Paris
1930	One-man show, New York, Museum of Modern Art
1931–	To Sicily
1931–33	Professor at the Duesseldorf Academy
1934	Left Germany and settled in Berne, Switzerland
1940	June 29th, died in Lugano, Switzerland

LIBRARY
27. VI. 1941

December 18, 1939

PAUL KLEE

by James Johnson Sweeney

IN AN age that blasted privacy Paul Klee built a small but exquisite shrine to intimacy.

Klee did not belong to the tradition of the great decorators. Though he derived from the German Expressionist school that stemmed out of van Gogh and Munch, he was a designer in feathers rather than in flame. In an age that felt "it was necessary to shake an adult to get a reaction out of him," Klee lived fully in elaborating nuances and in capturing fancies. He was not a painter whose work speaks to us from a distance. Klee was fundamentally a cabinet artist who should be read and reread — in a manner of speaking, on the knee. The subtle complexity of his texture justifies it. He spoke in a mixed tongue of representational and technical phantasy. These were fused by a remarkably untrammelled sensibility. The result was a curious pictorial poetry all his own. And in this character of so much of Klee's work we often feel a closer affinity with Oriental art than with that of the Occident.

Yet if Klee did not belong to the tradition of the great Western decorators, he was the product of a tradition that has deeply marked our times. Klee was born in 1879. As a consequence his early impressionable years fell within the nineties — in Central Europe the decade of Munch and Hodler, of van de Velde and Obrist, and particularly of the *Art Nouveau-Jugendstil* movement. The keynote of the painting of this period was a stress on the basic linear pattern of an expression. Behind it lay the discovery of the Japanese print in the middle of the nineteenth century and more recently, the adaptation of the Japanese print's broad, running contour-lines by Gauguin, van Gogh and their Synthetist followers. Out of it came a new recognition of the immediacy and intimacy with which the emotions speak through the hand when it is not too closely controlled by the conscious, reasoning mind.

This was the door that opened the art of the twentieth century. In Western painting, especially since the Renaissance, design, planning, coordination of the parts with the whole had commonly taken precedence over our desire for variety, multiplicity, chance and the unforeseeable. The East had always recognized the wealth of obscure nervous and organic impulses that a free manual, or "calligraphic" style contributed toward enriching our expression's sensibility. With the liberation of the hand we begin to see a new rhythmic ordering of European pictorial expression that had its base in the organic life of the individual, rather than in the conscious mind. The way was then clear for the Fauves, the Expressionists, the Surrealists, and for artists like Picasso, Kandinsky and Miro in all of whom we recognize a predominant stress on the linear approach.

In Klee's work a period of wide experimentation succeeded his *Art Nouveau* apprenticeship. During the decade following 1905 we see traces of many influences: Matisse, Kubin, Nolde, the new German interest in children's drawings, Kandinsky, Delaunay and the Paris Cubists in general. Finally, about 1917 Klee's early bent began to reassert itself: "phantasy expressed in predominantly linear compositions" — a calligraphic expression sensitive to the most delicate suggestions of the nervous system, responsive to the most subtle unconscious associations. This was the Klee whom the Surrealists recognized as a precursor: a precursor in just such expressions of free sensibility as they ambitioned to achieve: an explorer of intimate lyric rhythms, who

never felt the need to undertake Surrealism's destructive work before concentrating on the problems raised in art by the "discovery" of the unconscious. This was the Klee who was to persevere in his scruples of craftsmanship and yet grow in invention, lightness of touch and richness of texture from those closing years of the last war down to his death in 1940.

Today we are faced by another vast social crisis. We see a world torn between the two great forces, democracy and totalitarianism. Today a planned organization to which all constituent units or elements are subordinated has the apparent advantage of efficiency. But if civilization is to survive, a new balance of interests must be achieved. In art a rational organization of the broader outlines of an expression, alone, is never enough, in spite of the most careful subordination of parts to the whole. In life the inelastic, inorganic, anti-vital, machine-attitude must give way to a system which will allow for the free development of sensibility and intelligence.

Yesterday, in a blind, self-satisfied world, Klee was forced to withdraw into himself to protect the sensibility his art cultivated. Tomorrow will find Klee's work a delicate distillation of those qualities most needed to give life to a renewed art in a renewed world.

Selfportrait 1919

1929 Photo Joseph Albers

PERSONAL RECOLLECTIONS OF PAUL KLEE

by Julia and Lyonel Feininger

No attempt is made here to speak of Paul Klee's work, which is well known and accessible in collections of museums and galleries to every enthusiast.

Knowing the work before the man we admired the small drawings and paintings of the early period, those runic scratchings on copper plates, hieroglyphs on silk and canvas of figures and buildings, animals and flowers which created a microcosmic world,

charming in a strange and un-heard-of way. Our first thought was that the man who drew these lines must be a musician besides being a draftsman. Guessing that the instrument was either the flute or the violin, the latter proved to be right. In fact Klee the painter is unthinkable without Klee the musician. Dreamer and visionary Klee was short and somewhat sturdy, yet fine boned and of delicate physique. The overwhelming impression we got of Klee, when we first met him at the "Bauhaus" in 1922, was of his eyes. They were brown, wide open, set extremely far apart beneath a broad forehead, they seemed to look through and past one. His jaw bones were rather large, but the mouth was of the most delicate sensitiveness. A man whose wisdom was profound, and whose knowledge in many fields was amazing. Seemingly ageless, and yet to whom, as to an attentive child, all experiences of the eye and of the ear, of taste and touch, were ever new. Ripe, because his reaction to experiences were resolved into terms of creative incitement, mastered and controlled by his supreme intellect. No outburst broke his calm, his emotions found their outlet in his work, in utter creative silence; and in his interpretations on the instrument he mastered. Never was there the least suggestion of a pose, nor yet of exuberance. He was a supremely good listener. His habitual attitude always seemed to be one of self-communion, of "inner" listening. But when asked to express an opinion, or to deliver a judgment, his answers were fraught with the power of conviction, given with impersonal objectivity, in quiet tones, and the listener was placed under the spell of his personality.

Our memory of Klee in his studio — in the midst of seeming though carefully ordered confusion, for he was meticulous in his habits — was of the man himself with his never extinguished pipe, surrounded by a number of easels, each carrying one of those miraculous creations, his paintings, growing into completion slowly and by stages. His method of working can really be compared to the organic development of a plant. There was something akin to magic in the process. For hours he would sit quietly in a corner smoking, apparently not occupied at all — but full of inner watching. Then he would rise and quietly with unerring surety he would add a touch of color here, draw a line or spread a tone there, thus attaining his vision with infallible logic in an almost sub-conscious way.

Klee loved to collect about him small objects of beauty, in themselves of no importance — such as: wings of butterflies, shells, colored stones, strangely formed roots, mosses and other growths. These he brought home from his lonely wanderings about the countryside. More than contributing to his recognition of structure and harmony of color these objects contained a deeper meaning for him. Klee once said: that he felt his innermost self related to all things under, on and above this earth. Other objects in his studio, products of his spare moments, were contraptions pieced together of flimsy materials, such as gauze, wire and bits of wood, some capable of moving by draughts of air, others manipulated by a tiny crank — ships of wierd design, animals, marionettes and masks which he made for a Punch and Judy theatre for Felix, his son.

One never could pass Klee's house in the evening without hearing the sounds of music. Klee practising on his violin — or playing with Frau Klee at the piano — or with some friends in a trio or quartet. His playing on the violin was spiritual to a high degree, with perfect technique. Music was a fundamental necessity to Klee. Although he had been trained in the classical tradition and his deepest love belonged to Bach and Mozart — yet later composers such as Ravel, César Franck, Stravinsky, Schoenberg, Hindemith were not excluded. He strove to penetrate into every realm of musical sound and wherever a new aspect of musical expression opened for him, he willingly followed with study and rendering. His acceptance of music might be said to be universal.

If one commences to recall the years passed in close association with Klee the wealth and profusion of memories becomes too large and overwhelming, hundreds of details contribute to build up the human picture of this most unusual man and artist.

CATALOGUE

1913-1919

0 Portrait of a Woman
Charcoal and watercolor, 1907, 10 x 13 1/8 inches
Collection: The Brooklyn Museum, Brooklyn

1 The Creation of the Plants
(Als Gott sich mit der Erschaffung der Pflanzen trug)
Watercolor, 1913, 9 x 12 inches
Collection: Dr. W. R. Valentiner, Detroit

2 Entering the Orient (Eintritt in den Orient)
Watercolor, 1914, 13 x 10 inches
Collection: Mrs. Martha Heiden, New Rochelle

3 The Hopeless (Die Hoffnungslosen)
Watercolor, 1914, 8½ x 5 inches
Collection: Miss Marian Willard, New York

4 Carnival City
Watercolor, 1914, 14¼ x 11¼ inches
Collection: Dr. W. R. Valentiner, Detroit

5 Houses and Fields (Hauser und Reife Felder)
Watercolor, 1914, 13 x 10 inches
Collection: Dr. W. R. Valentiner, Detroit

6 Introducing the Miracle (Einfuehrung des Wunders)
Watercolor, 1916, 10½ x 9 inches
Collection: Mr. Allan Roos, New York

7 Phantastic Goddess (Phantastische Gottheit)*
Watercolor, 1916, 6¾ x 9½ inches

8 Angelus Descendens
Watercolor, 1918, 6 x 4 inches
Collection: Mrs. Benjamin Watson, New York

9 Fairy Picture with Steamer
(Maerchenbild mit Fischdampfer)*
Oil, 1919, 13¼ x 17¼ inches

10 Where to? (Wohin ?)*
Oil, 1919, 8½ x 11 inches

1920-1923

11 Rhythm of Windows (Rythmus der Fenster)*
Oil, 1920, 20¼ x 16¼ inches

12 The End of the Last Act of a Drama
(Schluss des letzten Aktes eines Dramas)
Watercolor, 1920, 8 x 11 inches
Collection: Mr. Allan Roos, New York

13 Angler (Angler)*
Watercolor, 1921, 18¾ x 12¼ inches
Collection: Mr. John S. Newberry, Grosse Pointe

14 Fishes in the Deep (Fische in der Tiefe)
Watercolor, 1921, 5 x 7¾ inches
Collection: Dr. W. R. Valentiner, Detroit

15 Nocturne for Horn (Nocturno fuer Horn)
Watercolor, 1921, 14 x 9¾ inches
Collection: Dr. W. R. Valentiner, Detroit

* *Formerly in the collections of museums in Germany.*

16 Children Playing in Moonlight (Mondspiele)
Watercolor, 1921, 18½ x 15 inches
Collection: Dr. W. R. Valentiner, Detroit

17 Scale of Twilight (Wage der Daemmerung)*
Watercolor, 1921, 17½ x 11½ inches

18 Female Goldfish (Weiblicher Goldfisch)
Watercolor, 1921, 13½ x 20 inches
Collection: Miss Galka Scheyer, Hollywood

19 The Holy One (Heiliger)
Watercolor, 1921, 17½ x 12¼ inches
Collection: Miss Galka Scheyer, Hollywood

20 Gate to Hades (Eingang zum Hades)
Watercolor, 1921, 10¾ x 15¼ inches
Collection: Miss Galka Scheyer, Hollywood

21 Reading Girl (Die Lesende)
Watercolor, 1921, 11¾ x 18¾ inches
Collection: The Detroit Institute of Arts, Detroit

22 In the Spell of the Stars (Im Banne des Gestirnes)
Watercolor, 1921, 12½ x 17¼ inches
Collection: Miss Jane Greenough, Coeur d'Alène

23 Apparatus for Magnetic Treatment of Plants
(Apparat fuer magnetische Behandlung der Pflanzen)
Watercolor, 1921, 18⅞ x 12¼ inches
Collection: Germanic Museum, Cambridge

24 Frigid City (Erstarrte Stadt)*
Watercolor, 1921, 9 x 12¼ inches
Private collection, New York

25 Dying Plants (Sterbende Pflanzen)*
Watercolor, 1922, 19 x 12¾ inches
Collection: Mr. Philip Goodwin, New York

26 Twittering Machine (Zwitschermaschine)*
Watercolor, 1922, 16 x 12 inches
Lent anonymously

27 Vocal Cloth of the Singer Rosa Silber
(Vokaltuch der Saengerin Rosa Silber)*
Tempera, 1922, 20½ x 16½ inches
Lent anonymously

28 Dance you Monster . . .
(Tanze Du Ungeheurer zu meinem sanften Spiel)
Oil, 1922, 15¾ x 11½ inches
Collection: The Solomon R. Guggenheim
Foundation, New York

29 Precious Container for Stars
(Kunstvoller Sternbehaelter)
Watercolor, 1922, 9¼ x 11⅜ inches
Collection: The Société Anonyme, New York

30 Moon over the Town (Mond ueber der Stadt)*
Oil 1922, 13¾ x 19¾ inches
Collection: Mr. Herman Shulman, New York

31 Little Regatta Picture (Kleines Regattabild)
Watercolor, 9⅛ x 5⅞ inches
Collection: Miss Katherine Dreier, New York

32 Autumn Flowers (Herbstblumen)
Oil, 1922, 17 x 13½ inches
Collection: The Société Anonyme, New York

33 Abstract Trio (Abstraktes Trio)
Ink and watercolor, 1923, 13 x 17¼ inches
Private Collection, New York

34 Wounded Mother Animal (Getroffenes Muttertier)
Watercolor, 1923, 9 x 12¼ inches
Collection: Mr. Karl Nathan, New York

35 Snake Killer (Schlangentoeterin)
Tempera, 1923, 15¾ x 9¼ inches
Collection: Mrs. Adolph Mack, San Francisco

36 On the Lawn (Auf der Wiese)
Watercolor, 1923, 12 x 8¾ inches
Collection: Miss Marian Willard, New York

1924-1927

37 Mrs. R. on a Journey in the South
(Frau R. auf Reisen im Sueden)
Watercolor, 1924, 14¾ x 10½ inches
Private collection, New York

38 Metamorphosis (Metamorphose)
Watercolor 1924, 10 x 13½ inches
Private collection, New York

39 Pointed Profile (Scharfes Profil)
Watercolor, 1924, 11⅜ x 8⅜ inches
Collection: Mr. Philip Goodwin, New York

40 Couple in Twilight (Paar in der Daemmerung)
Watercolor, 1924, 11½ x 17½ inches
Collection: Mr. J. B. Neumann, New York

41 Idol for House Cats (Idol fuer Hauskatzen)
Oil, 1924, 13¾ x 18¼ inches
Collection: Miss Galka Scheyer, Hollywood

42 Garden Still Life (Gartenstilleben)
Watercolor, 1924, 9 x 13 inches
Collection: The Phillips Memorial Gallery,
Washington

43 Modest Home (Bescheidenes Heim)
Oil, 1924, 15½ x 14 inches
Collection: Mrs. Leslie M. Maitland, Los Angeles

44 Collection of Symbols (Zeichensammlung)*
Watercolor, 1924, 9½ x 11¾ inches

45 Water Plant Scripts (Wasserpflanzen Schriftbild)
Watercolor, 1924, 9½ x 11½ inches
Collection: Mr. Lyonel Feininger, New York

46 Mr. Pep and his Horse (Herr Pep und sein Pferd)
Watercolor, 1925, 11¾ x 14½ inches
Collection: The Wadsworth Atheneum, Hartford

47 Actor's Mask (Schauspielermaske)
Oil, 1925, 13½ x 12¾ inches
Collection: Mr. Sidney Janis, New York

48 Slavery (Sklaverei)
Gouache, 1925, 10 x 13¾ inches
Collection: The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

49 Ghost Chamber with High Door
(Geisterzimmer mit hoher Tuer)*
Watercolor, 1925, 19 x 11½ inches

50 Fish Magic (Fischzauber)
Oil, 1925, 30¼ x 38½ inches
Collection: Mr. Walter C. Arensberg, Hollywood

51 Around the Fish (Um den Fisch)*
Oil, 1926, 18⅜ x 25⅛ inches
Collection: The Museum of Modern Art, New York
The Mrs. John D. Rockefeller, Jr. Purchase Fund

52 Elephant and Lion (Elephant and Loewe)
Watercolor, 1926, 12 x 18¼ inches
Collection: Mr. Elmer Rice, New York

53 Barbaric Classical-Festive
(Barbarisch-Klassisch-Festlich)
Watercolor, 1926, 11½ x 12 inches
Collection: Mrs. Adolph Mack, San Francisco

54 Deep Sea Flowers (Tiefseeblumen)
Gouache, 1927, 9¼ x 12¼ inches
Private Collection, New York

55 Florentine Residential Section
(Florentinisches Villenquartier)
Oil 1926, 12 x 18¼ inches
Collection: Mr. Elmer Rice, New York

56 Young Garden (Junger Garten)*
Oil, 1927, 25½ x 20 inches
Collection: Miss Flora Maitland, Los Angeles

57 Full Moon over the Town
(Vollmond ueber der Stadt)
Watercolor, 1927, 9¾ x 11½ inches
Collection: The Solomon Guggenheim Foundation, New York

58 Departure of the Boats (Abfahrt der Schiffe)
Oil, 1927, 19½ x 25¼ inches
Collection: Mr. Edward M. M. Warburg, New York

1928-1932

59 Gifts for J (Gaben fuer J)
Oil, 1928, 16 x 22 inches
Collection: Mr. James T. Soby, Hartford

60 A Motley Meal (Bunte Mahlzeit)
Oil, 1928, 33¼ x 26¾ inches
Lent anonymously

61 Lost Game (Verlorenes Spiel)
Oil, 1928, 13 x 11¾ inches
Collection: Mr. Karl Nathan, New York

62 Joyous Mountain Landscape
(Heitere Gebirgslandschaft)
Oil, 1929, 17½ x 25 inches

63 Marionettes in a Storm (Marionetten im Sturm)
Watercolor, 1929, 17¾ x 13 inches
Collection: The Wadsworth Atheneum, Hartford

64 Old Warrior (Alter Krieger)
Watercolor, 1929, 18½ x 12¼ inches
Collection: Mr. J. B. Neumann, New York

65 Ghost Rider at Night
(Reiterspuk in der Nacht)*
Watercolor, 1929, 18¼ x 12¼ inches
Collection: Miss Martha Higgins, Cleveland

66 Knight Errant (Versprengter Reiter)
Oil, 1929, 21 x 17 inches
Collection: Mr. Elmer Rice, New York

67 The Good Shepherd (Der Hirte)
Oil, 1929, 20 x 26½ inches
Collection: Mr. Bernhard Reis, New York

68 Twins (Zwillinge)
Oil, 1929, 24 x 20¼ inches
Collection: Mr. and Mrs. Henry Tracy Kneeland, Hartford

69 Battle (Gefecht)
Gouache, 1930, 11¾ x 17¾ inches
Collection: Mr. J. B. Neumann, New York

70 In the Grass (Im Gras)
Oil, 1930, 16½ x 20½ inches
Collection: Mr. Sidney Janis, New York

71 Cymbal Organ (Paukenorgel) *
Oil, 1930, 12¾ x 16½ inches

72 Upper Town T (Obere Stadt T)
Tempera, 1930, 8 x 18¼ inches
Collection: Mr. Lyonel Feininger, New York

73 Mask of Fear (Maske der Furcht)
Oil, 1932, 39½ x 22½ inches
Collection: Mr. Allan Roos, New York

74 Head of an Athlete (Kopf eines Athleten)
Gouache, 1932, 23 x 19 inches
Collection: Mr. Herman Shulman, New York

75 Still Life with the Apple
(Stilleben mit dem Apfel)
Gouache, 1932, 9½ x 12½ inches

1933-1939

76 La Kash-Ne
Oil 1933, 12¼ x 8¼ inches

77 The Factory Town (Fabrikstadt)
Oil, 1933, 20 x 22 inches

78 Prize Apple (Praemierter Apfel)
Tempera, 1934,
Private Collection, New York

79 Square Dancer (Gittertanz)
Watercolor, 1934, 16 x 12 inches
Private Collection, New York

80 One who Understands (Verstaendiger)
Oil, 1934, 24 x 31 inches
Collection: Mr. Georges L. K. Morris, New York

81 Necropolis
Gouache, 1935, 20 x 14 inches

82 Around the Kernel (Um den Kern)
Oil, 1935, 18 x 23¼ inches
Collection: Mr. Paul Mellon, New York

83 Child Consecrated to Suffering
(W-Geweihtes Kind)
Gouache, 1935, 6 x 9¼ inches
Collection: The Albright Art Gallery, Buffalo

84 Flower (Blume)
Gouache, 1936, 9 x 6 inches
Collection: Baroness Hilla von Rebay, New York

85 Equation (Gleichung)
Gouache, 1936, 12 x 18½ inches
Collection: Miss Marion Willard, New York

86 God of War (Kriegsgott)
Oil, 1937, 13¾ x 11¼ inches
Collection: Mr. Lockwood Thompson, Cleveland

87 Secret Letters (Geheime Schriftzeichen)
Gouache, 1937, 19 x 13 inches
Private collection, New York

88 Scene in a Port (Hafenscene)
Gouache, 1937, 19½ x 13½ inches
Private collection, New York

89 Holy Stones (Heilige Steine)
Gouache, 1937, 19½ x 13½ inches
Collection: Miss Marian Willard, New York

90 Botanical High Culture
(Botanische Hochkultur)
Gouache, 1937, 8 x 12¾ inches

91 Efflorescence (Unter dem Zeichen der Bluete)
Oil, 1937, 13½ x 11½ inches
Collection: The Phillips Memorial Gallery, Washington

92 Traveling Circus (Wanderzirkus)
Oil, 1937, 25½ x 19¾ inches

93 Picture Album (Bilderbogen)
Oil, 1937, 23¼ x 22 inches

94 Strange Hunt (Seltsame Jagd)
Oil and pastel, 1937, 32¼ x 21½ inches

95 Garden in Hot Season (Garten in heisser Zeit)
Gouache, 1938, 32¼ x 10 inches
Private collection, New York

96 Severing the Snake
(Zerteilung Der Schlange)
Tempera, 1938, 14½ x 19½ inches

97 The Heart's Chalice (Schale des Herzens)
Gouache, 1938, 19½ x 14½ inches
Collection: Miss Annemarie Henle, San Francisco

98 Exotic (Exoten)
Oil, 1939, 27½ x 21 inches
Collection: Karl Nierendorf, New York

99 The Man of Confusion
(Der Mann der Verwechslung)
Oil, 1939, 20 x 26¼ inches

100 Baroque Centaur (Barocker Zentaur)
Gouache, 1939, 13 x 9 inches

Lugano, 1922 Lithograph

Zoo, 1926

Bis jetzt ging es zwar noch einigermassen mit altem Weltgeist
Und heut ist Neujahr und man wünscht sich Gutes
Nehmen Sie meinen besten Dank für Ihre lieben Gaben und alles Gute auch für Sie!

Klee

Klee's Handwriting
January 1, 1940

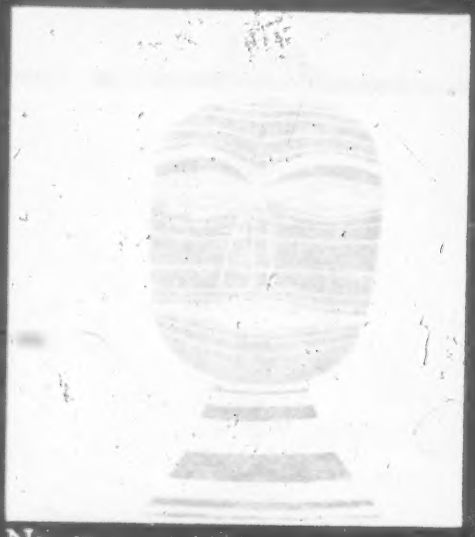
No. 6 1916

No. 11 1920

No. 26 1922

No. 25 1922

No. 27 1922



No. 47 1925

No. 56 1927

No. 59 1928

No. 67 1929

No. 79 1934

No. 84 1936

No. 93 1937

No. 86 1937

No. 98 1939

ACKNOWLEDGMENT

The Buchholz Gallery and the Willard Gallery wish to express their indebtedness to the following individuals and institutions who have had the great kindness to lend pictures to the exhibition:

The Albright Art Gallery, Buffalo; The Brooklyn Museum, Brooklyn; The Detroit Institute of Art, Detroit; The Germanic Museum, Cambridge; The Solomon R. Guggenheim Foundation, New York; The Museum of Modern Art, New York; The Phillips Memorial Gallery, Washington; The Wadsworth Atheneum, Hartford; The Société Anonyme, New York;

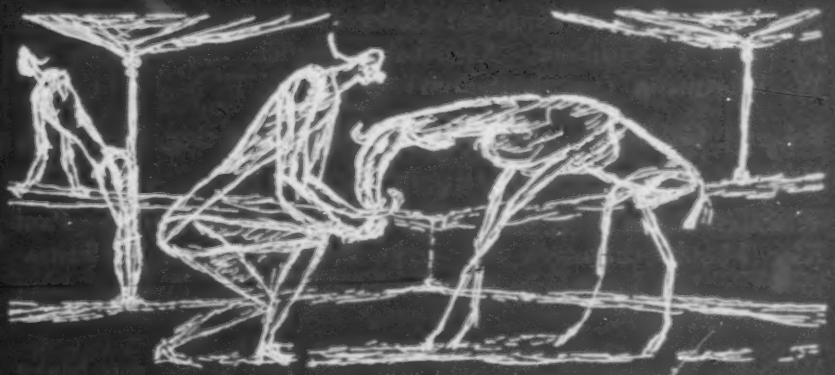
Anonymous; Mr. and Mrs. Walter C. Arensberg, Hollywood; Miss Elodie Courter, New York; Miss Katherine S. Dreier, New York; Mr. and Mrs. Lyonel Feininger, New York; Mr. Phillip L. Goodwin, New York; Miss Jane Greenough, Coeur d'Alène; Mrs. Martha Heiden, New Rochelle; Miss Annemarie Henle, San Francisco; Miss Janet Henrich, New York; Miss Martha Higgins, Cleveland; Mr. and Mrs. Sidney Janis, New York; Mr. and Mrs. Henry Tracy Kneeland, Hartford; Mrs. Adolph Mack, San Francisco; Mr. & Mrs. Leslie M. Maitland, Miss Flora Maitland, Los Angeles; Mr. George L. K. Morris, New York; Mr. Karl Nathan, New York; Mr. J. B. Neumann, New York; Mr. John S. Newberry, Grosse Pointe; Mr. Karl Nierendorf, New York; Baroness Hilla von Rebay, New York; Mr. Bernhard Reis, New York; Mr. and Mrs. Elmer Rice, New York; Mr. and Mrs. Allan Roos, New York; Miss Galka Scheyer, Hollywood; Mr. and Mrs. Herman Shulman, New York; Mr. James Thrall Soby, Hartford; Dr. and Mrs. W. R. Valentiner, Detroit; Mr. & Mrs. Edward M. M. Warburg, New York.

and to Miss Katherine Dreier, Miss Annemarie Henle, Miss Katherine Kuh, Mr. J. B. Neumann and Mr. Karl Nierendorf for valuable assistance.

Art has to choose between being monumental or intimate. A destructive age can only erect valid monuments to destruction (Picasso's Guernica). Its appropriate art is an art for individuals, for those who have retired into the kingdom of the spirit. For such, Klee is one of the few consolations of an age that has renounced magnanimity.

HERBERT READ

No. 94 1937



From Voltaire, Candide

BIBLIOGRAPHY

Art Lover. Vol. III. New York 1936.

Der Blaue Reiter. Edited by Franz Marc and Wassily Kandinsky. Munich 1912.

C. J. Bulliet, The Significant Moderns, New York 1936.

Cahiers d'Art, Paris 1928. (Will Grohmann, 15 illustrations).—1930 (4 illustrations).—1930 (10 illustrations).—1934 (8 illustrations).

Carl Einstein, Die Kunst des XX. Jahrhunderts, Berlin 1926. (8 illustrations).

René Crevel, Paul Klee. Paris 1930 (37 illustrations).

Documents. Vol. I. Paris 1929. (Georges Limbour).

Exhibition catalogues: Hans Goltz Gallery, Munich 1925 (18 illustrations).—Alfred Flechtheim Gallery, Berlin 1929 (17 illustrations).—Museum of Modern Art, New York 1930. Preface by Alfred H. Barr, Jr. (12 illustrations).—Kunsthalle, Bern 1933 (8 illustrations).—Kunsthalle, Basel 1935 (12 illustrations).—Cubism and Abstract Art, Museum of Modern Art, New York 1936.—Fantastic Art, Dada, Surrealism, Museum of Modern Art,

New York, 1936.—Nierendorf Gallery, New York 1937. Preface by Perry T. Rathbone.—Kunsthaus, Zuerich 1940. Preface by W. Wartmann (12 illustrations).

Robert J. Goldwater, Primitivism in Modern Painting, New York 1936.

Will Grohmann, Paul Klee, Paris 1929 (91 illustrations).— Paul Klee, Handzeichnungen 1921-1930, Potsdam 1934 (74 illustrations).— Die Sammlung Ida Bienert in Dresden, Potsdam 1933 (16 illustrations).

Wilhelm Hausenstein, Kairuan oder eine Geschichte von Maler Paul Klee, Munich 1921. (53 illustrations).

Hommage to Paul Klee, 48 illustrations [in preparation]

Paul Klee, Paedagogisches Skizzenbuch, Munich 1927 (87 illustrations).—Voltaire, Candide. Illustrated by Paul Klee (26 illustrations) Munich 1920.

Jerome Klein, Line of Introversion, The New Freeman, 1930.

Das Kunstblatt, Potsdam 1930. (Kinder ueber Klee, 10 illustrations).

Musaion, Prag 1929-1930. (Carl Jacob Hirsch, 7 illustrations)

Museum der Gegenwart, Berlin 1930-31, (Alois Schardt, 3 illustrations)

Nouvelle Revue Française, Paris 1926 (André Lhote)

Parnassus, New York 1937 (John H. Thwaites, 8 illustrations)

Herbert Read, Art Now, New York 1933.

Sturmbilderbuecher III, Berlin 1918 (22 illustrations)

XXe Siecle, Paris 1938 (Pierre Courthion, Herbert Read, 13 illustrations)

Hans von Wedderkop, Paul Klee, Leipzig 1920 (33 illustrations)

Leopold Zahn, Paul Klee, Potsdam 1920 (68 illustrations)

Christian Zervos, Histoire de l'Art Contemporain, Paris 1938 (18 illustrations).

PAUL KLEE IN AMERICAN COLLECTIONS*

THIS LIST DOES NOT INCLUDE PICTURES WHICH ARE SHOWN IN THE PRESENT EXHIBITION

Mr. Jere Abbot, Northampton: Goat, Gouache, 1925. Agriculture Versuchsanlage Fuer den Spaetherbst, Watercolor, 1922

Walter C. Arensberg, Hollywood: Animal Terror, Oil, 1926. — 10 Watercolors

The Barnes Foundation, Merion: 2 Watercolors

Mr. W. Beffie, Brooklyn: Watercolors

Mrs. C. N. Bliss, New York: Girl's Mask, Watercolor

Mr. Walter P. Chrysler, Jr., New York: Memories of Nymphenburg, Watercolor, 1921

Heinz Berggruen, San Francisco: Perspektiver Spuk, Watercolor 1921

Wilhelm Dieterle, Hollywood: 2 Watercolors

John W. Dinkelspiel, San Francisco: Movement around the Child, Gouache

Miss Marjorie Eatons, New York: 1 Oil, 1 Watercolor

William Eisendrath, Glencoe: The Old Maid, Oil

Mr. Lyonel Feininger, New York: Encounter, Watercolor, 1921

Mrs. Harold Florsheim, Highland Park: Little Village in Autumn, Oil. Table Fruit, Oil. Village at the Turning Point, Oil.

Miss Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Mr. Walter Gropius, Lincoln: Gedenktafel, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924

The Solomon R. Guggenheim Foundation, New York: Lightning,

* The Buchholz Gallery would greatly appreciate hearing from any owners of pictures by Paul Klee who may have been omitted from this list. Titles, year, medium and size of these paintings and watercolors should be furnished so that complete information may be included in the supplementary list which will be published.

Watercolor, 1920; Hut on Mountain, Watercolor, 1922; Tropical Culture, Watercolor, 1923; Tree Culture, Watercolor, 1924; Fixed Lightning, Watercolor, 1924; Comedy, Watercolor, 1926; The End of the Marionette, Watercolor, 1927; Erinneraedchen, Watercolor, 1929; Green Eyes, Gouache, 1935; Cheerful, Gouache, 1936; Peach Harvest, Watercolor, 1937; Go Shopping, Watercolor.

Mr. Ernest Hemingway, Key West: Monument in Construction, Gouache, 1929

Mr. Arthur Heun, Chicago: Submersion and Separation, Watercolor; Sicily, Watercolor, 1926

Dr. F. H. Hirschland, New York: Cat and Bird, Oil, 1926

Mr. Mark Janis, Buffalo: Zoo, Oil, 1928

Mr. Phillip C. Johnson, New York: Sacred Islands, Watercolor, 1926

Mr. Edgar Kaufmann, Bear Run, Pa.: Isle of Flowers, Watercolor, 1929

Mrs. George A. Kennedy, Woodstock: Saint-Germain with the Tricolore, Watercolor, 1914

Mrs. R. Krautheimer, Poughkeepsie: Phantastic Flowers, Watercolor, 1918

Mr. Charles L. Kuhn, Cambridge: Still Life with Flowers, Pastel, 1924

Mrs. Adolph Mack, San Francisco: End of the Drama, Watercolor, 1920; Man of Winter, Watercolor, 1924; The Steamboat, Tempera, 1924; Still Life, Oil, 1927

Mrs. Leslie Maitland, Los Angeles: Junge Waldtafel, Oil, 1920; The Bottle, Watercolor, 1930

Mrs. van S. Merle Smith, Oyster Bay: Winter Flowers, Gouache, 1930

Mr. Mies van der Rohe, Chicago: 5 Oils, 10 Watercolors

Museum of Living Art, New York: Landscape with Blue Birds, Gouache, 1919; Christmas Picture, Watercolor, 1923

Museum of Modern Art, New York: Mixed Weather, Oil, 1929; The Mocker Mocked, Oil, 1930

Mrs. Evelyn S. Mayer, San Francisco: Father and Son, Watercolor, 1927

J. B. Neumann, New York: Watercolors.

Dr. Eugen Ostwald, San Francisco: Composition, Oil

The Phillips Memorial Gallery, Washington: Young Plantation,

Oil; The Land where Lemons Grow, Watercolor; Machine to Make Flowers Grow, Watercolor; Hour of Fate, Oil; Arrival of the Circus, Oil

Private Collection: Nigger Child cannot understand Snow, Watercolor; Red Earth, Watercolor; Heads and Heart, Pastel, Pastorale, Oil

Mr. Joseph Pulitzer, Jr. St. Louis: Watercolor, 1919

Mr. Perry T. Rathbone, St. Louis: Morning Star, Watercolor, 1919

Mr. Elmer Rice, New York: Perspective Scherzo, Watercolor, 1925; Aerodrome, Watercolor, 1925

Mr. Edgar P. Richardson, Detroit: Remnants, Watercolor, 1937

Mr. George Riddle, New York: Palace en Passant, Oil, 1928

Miss Elisabeth Rockwell, New York: Letter B, Watercolor

Societe Anonyme, New York: Architecture Red Green, Oil, 1919; Gruene Stufung, Watercolor, 1921; The King of Insects, Watercolor, 1922; Messenger of Autumn, Watercolor, 1922

Mr. A. J. Speyer, Pittsburgh: North German Town, Gouache, 1930

Mrs. Inez C. Stark, Chicago: Watercolor 1916

Mr. John Storck, Bronxville: Unfulfilled, Watercolor

Mr. Robert H. Tannahill, Detroit: Arrival of the Air Steamer, Watercolor, 1921

Mrs. H. D. Thayer, Wilton, Conn.: Tame Bird, Oil

Mr. G. D. Thompson, Pittsburgh: Watercolor

Dr. W. R. Valentiner, Detroit: Watercolor 1914; Fisherman, Watercolor, 1918; Stairs, Watercolor, 1921; Winter Landscape, Watercolor, 1924; Der Kanari-Magier, Watercolor

Mr. Edward M. M. Warburg, New York: Red Columns Passing By, Oil, 1928; Romantic Park, Oil, 1930

Mrs. G. Warren, New York: Vorspiel zu Golgatha, Watercolor, 1926

Mr. Paul Willard, New York: Oil

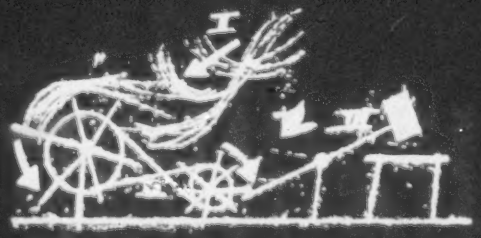
Mr. Paul Wiener, New York: Landscape with Birds, Watercolor, 1925

Dr. N. St. Wolff, New York: Fish Steamer, Oil, 1929

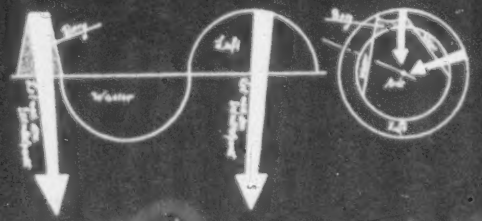
Miss Ethel Woodward, New York: Bird Ph feeds Ur with the Snake, Watercolor, 1925

KLEE'S COURSE (BAUHAUS)

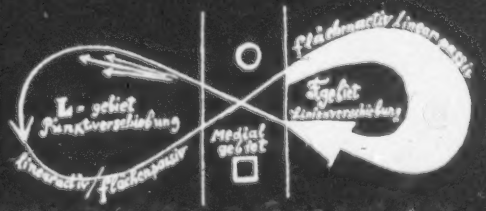
FROM PAEDAGOGISCHES SKIZZENBUCH



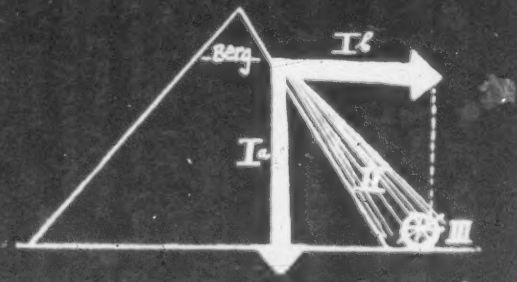
Paul Klee: Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels (intermediate); (III) the trip hammer (passive)



Paul Klee: Earth, water and air. Symbols of the province of statics are the plummet, which points toward the center of the earth, and the balance



Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (produced by a moving line); in the middle, intermediate or transitional territory with linear forms giving the effect of planes



Paul Klee: Active intermediate and passive factors: the watermill. (I) The conflict of the two forces, (a) gravity and (b) the resisting mountain (both active factors), is expressed by (II) the diagonal waterfall (intermediate factor) which turns (III) the mill (passive factor)